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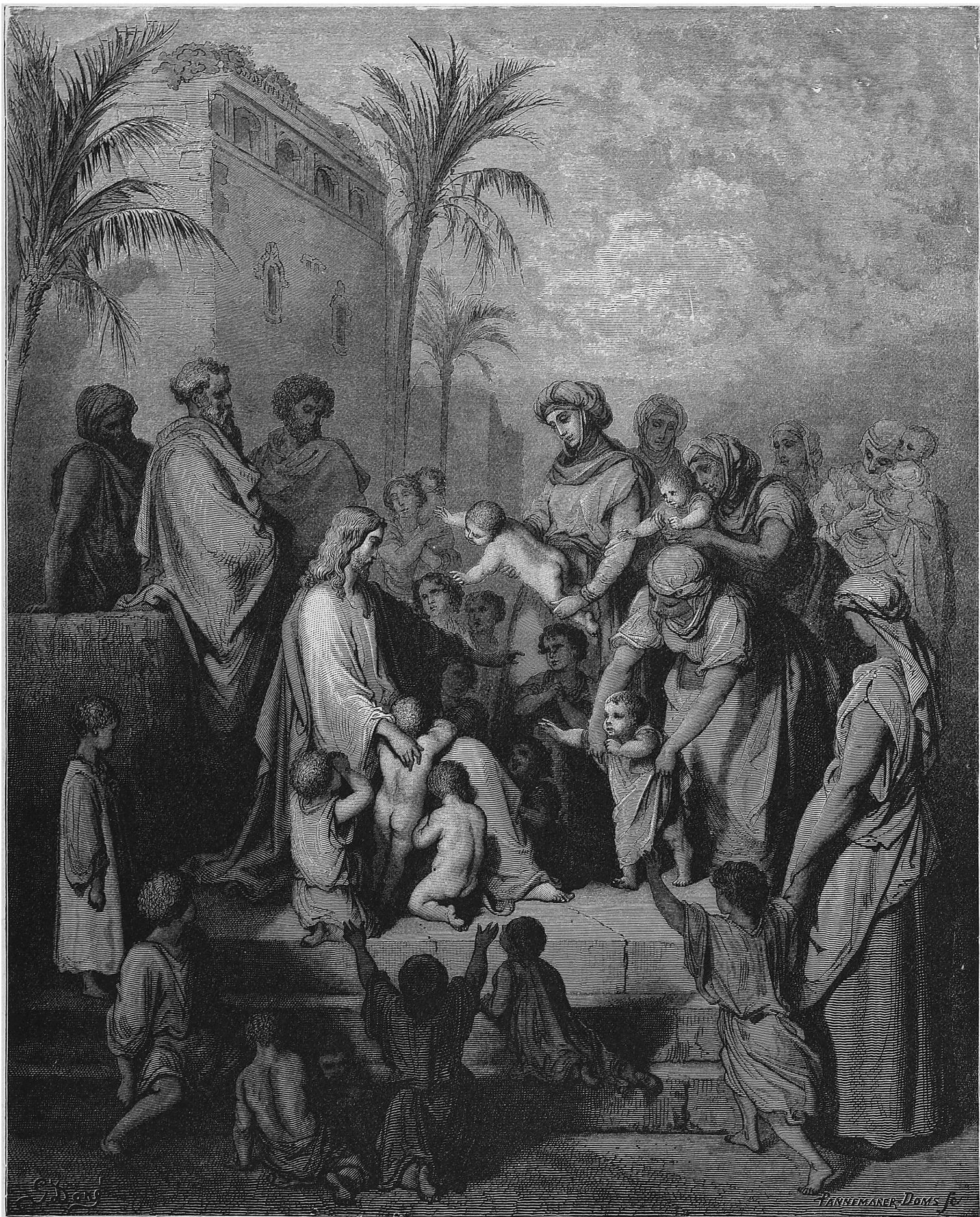
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CHRIST BLESSING THE CHILDREN.—DORÉ.

unutterable joy. I leaned my old head down upon the terrace and wept.

Well! We are going to have a wedding in the garden to-day. I shall give away the bride. Franz, the bridegroom, is busy making wreaths for the terrace—and Natalie flits here and there, touching and retouching, after the mother, who forgets she is an invalid.

I hear Natalie singing—"Ach die Welt ist so schön."
—Fenno Douglas.

DORÉ'S BIBLE PICTURES.

PERHAPS the greatest art-work of Paul Gustave Doré is his illustration of the Bible which appeared in England in 1866. This series of pictures is of the highest excellence, and reflects the greatest credit upon the artist. No other book affords such scope for the pencil as the Bible, since its themes are the sublimest and most profound possible, touching every phase of human existence, and often recording superhuman experiences. Doré appears to have accomplished with his brush what the ablest commentators have undertaken with the pen.

The beautiful picture which represents the people bringing unto Christ their little children, "that he should put his hands on them, and pray," illustrates the thirteenth verse of the nineteenth chapter of St. Matthew. When the disciples rebuked the people for bringing the little children, he said: "Suffer little children, and forbid them not, to come unto me; for of such is the kingdom of heaven. And he laid his hands on them, and departed thence."

The taking down of the cross of Christ is a graphic picture, giving us the artist's idea of that solemn event in the crucifixion: Joseph of Arimathea, an honorable counselor, went in boldly unto Pilate, and craved the body of Jesus. Pilate marveled if he were already dead, and he gave the body to Joseph. And he brought fine linen, and took him down, and wrapped him in the linen!

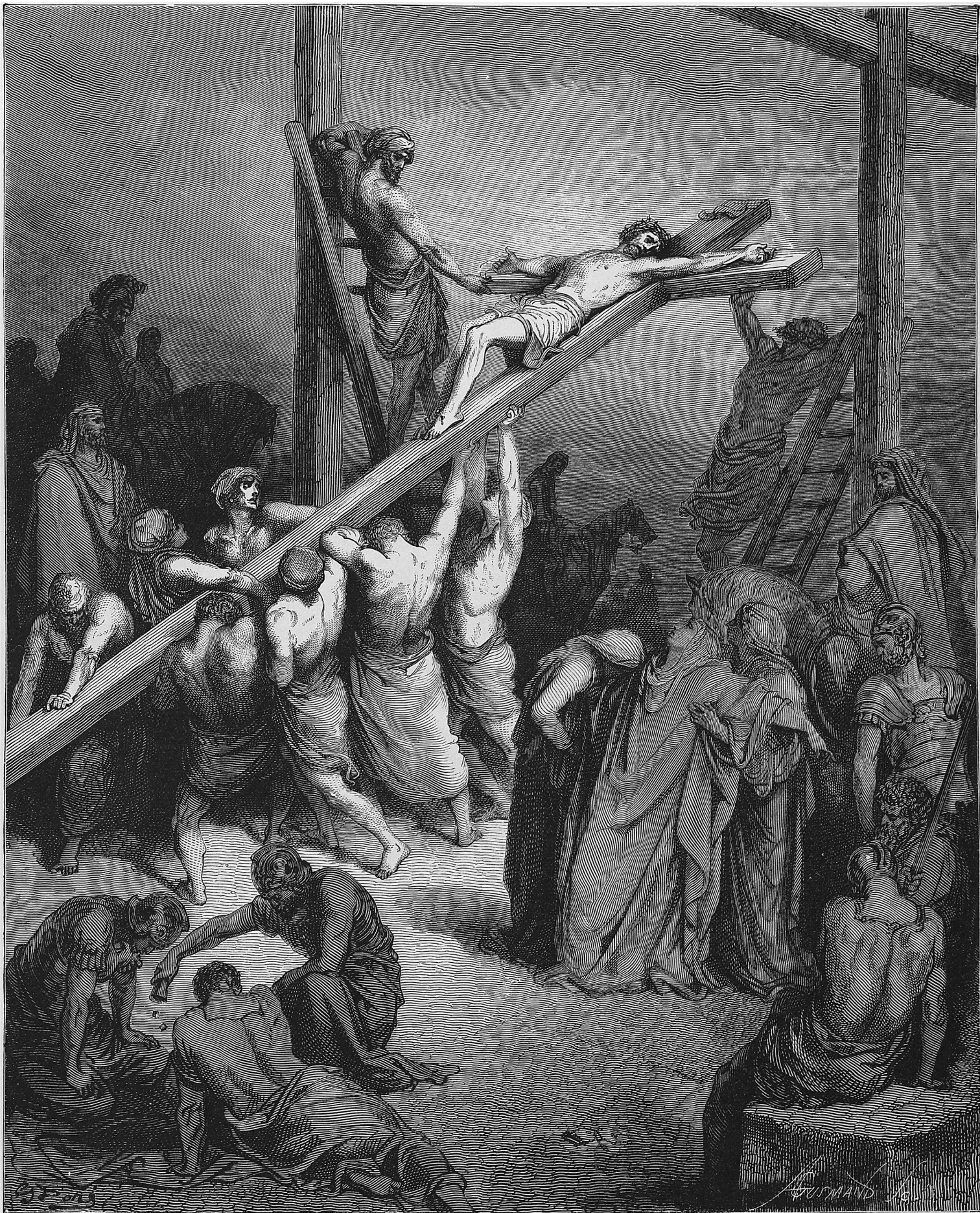
SIR EDWIN LANDSEER, R. A.

THIS great English artist died at his house in St. John's Wood, London, on the 1st of October, 1873. He passed away full of years and honors, having attained to a more wide-spread popularity than any

artist of modern times. No one ever told of dumb-animal life on canvas as he did, or aided more toward producing that refinement of feeling in reference to the brute creation, which is a characteristic of our time. He has invested all of our domestic animals with an air of poetry and romance, doing a noble and heroic work in preaching the doctrines of humanity toward them. It has been happily said that he was "The Shakspeare of the world of dogs."

"Mourn, all dumb things, for whom his skill found voice,
Knitting 'twixt them and us undreamt-of ties,
Till men could in their silent joy rejoice,
And read the sorrow in their wistful eyes."

Edwin Landseer was born in London on the 7th of March, 1802, the third son of John Landseer, an associate engraver to the Royal Academy. He came of a family of artists, having two brothers who have attained eminence—Thomas, the engraver, who has admirably reproduced many of his brother's pictures; and Charles, who is a member of the Royal Academy. Edwin commenced drawing animals at five years of age; he exhibited pictures in the Academy at thirteen, in the year 1815; and has been absent but seven times down to 1870, when he exhibited five pictures!



THE DESCENT FROM THE CROSS. — DORÉ.

Thus for half a century have his pictures been a leading attraction at the Royal Academy in London. At the age of twenty-four he was elected an associate, a distinction shared only by Sir Thomas Lawrence and Mr. Millais. He received the honor of knighthood in 1850, and, when Sir Charles Eastlake died, was offered the presidency of the Royal Academy, which he declined. He never married, but it is supposed he might, if he had seen fit, have become the husband of the late Duchess of Bedford, who died at Nice in 1853, and to whom he gave many of his most admirable sketches. He was in the habit of passing a large part of each autumn with the duchess at her seat, the Doune, in Scotland. The Duchess of Abercorn now has many of Landseer's sketches; and it is thought more of his paintings can be found within a radius of twenty-five miles of Manchester than anywhere else.

There is hardly a lover of art in Europe or America who does not cherish some engraving of a dog, a horse, or a stag, which has become as familiar through the magic of the great dead painter's brush, as the faces of famous human beings. He gave his subjects so much simplicity, breadth, and dramatic action, that they at once became popular; and he was always

happy in the choice of his subjects. Such pictures as "The Highland Shepherd's Chief Mourner," "A Distinguished Member of the Humane Society," "Dignity and Impudence," "Three Members of the Temperance Society," "Laying Down the Law," "There's Life in the Old Dog Yet," and others, are universally known on both sides of the Atlantic. The first-named picture is considered one of Landseer's masterpieces, and is in the Sheepshanks collection at South Kensington. Ruskin says this picture ranks as a high work of art, and stamps its author "as the man of mind."

He sought the shieling of the shepherd dead,
Beside whose bier nor man nor woman weeps;
Only the colly lays his faithful head
Upon the coffin, where his master sleeps.

Up with St. Bernard's searchers of the snow,
The good monks' good dogs, in the drifts was he;
Or, where the wild white horses, foaming, go,
With brave Newfoundland saving life from sea.

Or where the lordly bloodhound with pricked ear
And scent suspicious, watches for his lord,
At the locked door, from whose sill, trickling clear,
The blood bespeaks surprise and treacherous sword."

Among the great works of this distinguished artist are the four lions, designed after his models, at the base of the Nelson monument, Trafalgar Square, London. These animals are well posed, and have calmness and dignity. Landseer has left some great contemporaneous painters of animals, as M. Troyon and Mlle. Rosa Bonheur in France, and M. Joseph Stevens in Belgium, but no other painter has endowed animals with equal refinement and sensibility. As the poet justly says:

"Whatever growth of art may grace our time,
His still shall hold its place — apart — alone;
Others as high by other roads may climb,
None can be widelier loved, or worthier known."

The funeral of Sir Edwin Landseer took place at St. Paul's Cathedral, famous as the burial-place of great artists and warriors, on the 11th of October. The Queen placed a wreath of flowers upon his coffin, as "a tribute of friendship and admiration for great talents." The grave is but a few feet from those of Sir Joshua Reynolds, Sir Thomas Lawrence, Benjamin West, Joseph Mallord William Turner, and not far from that of Sir Christopher Wren.